

Analyzing
Genocide and Propaganda
through
Virtues and Graphic Novels

Unit Plan
LAE6339
Spring 2011

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Unit Rationale

Genocide is an important topic to discuss in human history. The reason we discuss it is because we don't want to repeat it. But the topic of genocide is not the sole province of a history or social studies course. English Language Arts classes can be very effective when discussing genocide because of the fictional or factional accounts that occur in writing; they paint a deeper picture than what occurs in social studies books because often they are told from the perspective of people who lived through it. This creates a unique opportunity for an ELA teacher.

The goals of our genocide unit are for tenth graders to learn to critically examine the emotional conflicts of all parties involved from those committing the crime to the victims, as well as those of apathetic nature who turn a blind eye. We have an advantage as teachers to critically confront instances of genocide, through the stories we can assign, to teach children while they are young lessons of tolerance and civic decency. Through the reading and the writing assignments, we feel that the justification for teaching this unit lends itself to students being able to express and understand diversity and historical empathy, all the while using the conventions of writing such as brainstorming, drafting, revising, editing, organization, and writing for clarity and logical awareness. Students will also turn a critical eye toward the types of propaganda that can lead to manipulation of ideas that too often lead to conformity.

So why teach a unit on genocide? Well the obvious answer is so that history does not repeat itself. But more than that, this unit serves the purpose of justifying a curriculum that questions why haven't humans figured this out yet? We are preparing our students for the future, but one need only look at current events today to realize that

genocide has the potential to or is still taking place. This is unacceptable. Through the literature and work we assign, we hope that this unit teaches our students civic awareness and basic human rights. By tying in virtues for example, students will be able to think independently based on their own understandings. Genocide sprouts from “us-them” perspectives, so “genocides are less likely to happen in countries that value human rights.” (Springer, 103) Living through virtues is one way to honor all humans, and “a lifelong learner never gives up hope that at any moment, we can awaken a virtue by choosing to live it.” (www.virtuesproject.com)

Some may argue that graphic novels trivialize the enormity of the topic of genocide. To that we say the graphic novels we have chosen for this unit -*Maus*, *Barefoot Gen*, and *Resistance*- put the story in a medium that students can relate to. "Teaching *Maus* in the secondary school classroom can employ a critical multiliteracies approach that can affirm students' identities as thinkers and learners" (Chun 147). They captivate the target audience with their dialogue and pictures. "Graphic novels today are being used increasingly by educators to engage reluctant readers, reach out to visual learners, and illustrate social and cultural themes and topics" (Downey 181) and "[graphic novels] illustrate cognitive and literary concepts resulting in stronger comprehension of the materials" (Downey 183). The creation of a graphic novel forces students to critically analyze a story and look at it from multiple perspectives and to process information, not just read about it. The graphic novels in this unit also teach virtues that are universal and teach good citizenship and ethics.

The rationale for using the texts from this unit, in addition to the already aforementioned, they teach about the abuse of power. They also provide a context for the

dangers of remaining silent. They show the roots and ramifications of racism, prejudice, and stereotyping. The regular texts, reader's choice, and the films used all have to do with the various atrocities committed and help paint a clearer picture for the students.

"This stylization enabled the artist to create an authentic narrative about an unimaginable genocide because the complex visual metaphors in this graphic novel act as a defamiliarizing device so that readers can understand this historical event in intimate and offhand ways." (Chun 146 - 147)

We feel this unit has a lot of potential to teach the conventions of writing.

"Writing and drawing graphic novels is an authentic composing activity. By acknowledging that there is a process behind the production of comics and asking students to consider the process and even engage in it, teachers help students build crafting, composing, viewing, and visualizing skills" (Carter 71). Also, graphic novels have the potential to raise civic awareness. While we are not saying that our students are going to go out and commit genocide, the lessons of tolerance, perspective, and diversity they can learn will help them think critically about the choices they make concerning others. To quote Thomas Friedman, "What matters now in education is right-brain hemisphere, including empathy, seeing the big picture." That's the potential of this unit, to help students see the big picture.

Unit Goals and Rubrics

Overarching Concept: Theme - Genocide

Students: 10th grade; general population of a public school.

Concepts Central to Unit: Social Responsibility, Ethical Choices

Justification Points: Civic Awareness, Preparation for the Future

Unit Goals:

From this unit, students will be able to

- Critically examine emotions of all parties involved in conflict through reading various texts, class discussions, written reflections, reading logs and role playing activities that have students view historical genocides from different perspectives.
- Express an understanding and appreciation of diversity, tolerance, and historical empathy and understanding through written and visual representation (for example using a graphic novel format to illustrate non-tolerance versus tolerance of a specific social group). Brainstorm, draft, revise and edit culminating graphic novel writing project for clarity, organization/logic, and effectiveness.
- Express an understanding and appreciation of diversity, tolerance, and historical empathy and understanding through writing and recording a podcast script (for example creating a recorded script/podcast to illustrate non-tolerance versus tolerance of a specific social group).
- Critically examine propaganda and how it has been and can be used to influence others through film, art, and researching advertisements and historical speeches.

In-Process Texts: Rubrics for in-process texts will be found in the individual lesson plans. In-process activities include

- Difficult Choices Through Values
- Bullies- Active and Inactive
- Ripple Effects
- Comic Strip Dialogue
- Comic Book Characters and the Media
- Graphic Novel Page Deconstruction
- Introduction to Podcasting

Culminating Project:

Choose one of the following projects.

Project 1: Graphic Novel representation of book of choice

From your selected readings and research, choose a character other than the protagonist to create a graphic representation from that character's point of view. Your graphic novel pages should include the following:

- 3 - 5 pages
- 4 - 8 frames per page
- Not every frame requires dialogue
- Any frame without dialogue must convey meaning and must be relevant to the story
- All frames should tell a cohesive story from start to end
- The story may reflect a specific scene/event in the larger story, or may represent a selected chapter
- Drafts may be in pencil; final submission must in black ink. Adding color is optional.
- At least two drafts will be submitted prior to final product for peer and teacher review
- Drafts will be handed in with final product
- All words must be legibly written
- All deadlines must be met on time
- Graphic novel is engaging/effectively directed to appropriate audience.
- Very little to no spelling, grammatical or formatting errors.

Project 2: Multi-media representation of propaganda with reflection paper

From your selected readings and research, choose a relevant theme to create an original propaganda podcast. Your podcast should include the following:

- Podcast should be between three and five minutes
- At least two drafts will be submitted prior to final product for peer and teacher review
- Drafts will be handed in with final product
- Podcast may be either a monologue or dialogue
- Podcast is engaging, effectively directed to appropriate audience by incorporating sound effects and/or music, is audible, well edited and delivered clearly and effectively
- Drafts must show clarity and logic and development of ideas
- Podcasts sufficiently represents the theme of the book of choice.

Reflection for either project will be based on following criteria

- Written reflection should demonstrate knowledge of appropriate emotional conflict of characters
- Written reflection that explains the theme selected, personal learning, and lessons learned during the unit
- Very little to no spelling, grammatical or formatting errors.

Culminating Project Rubric:

REFLECTION (TOTAL 12 points)**RATIONALE**

0	1	2	3
Student did not explain their choice of character, book, audience or impact.	Student provided minimal explanation of their choice of character, book, audience or impact.	Student provided sufficient explanation of their choice of character, book, audience and impact.	Student provided excellent explanation of their choice of character, book, audience and impact.
Student demonstrates no knowledge of appropriate emotional conflict of characters.	Student demonstrates some knowledge of appropriate emotional conflict of characters.	Student demonstrates moderate knowledge of appropriate emotional conflict of characters.	Student demonstrates superior knowledge of appropriate emotional conflict of characters.

EXPERIENCE

0	1	2	3
Student did not reflect on the experience.	Student reflected on only one part of the experience.	Student reflected on a few parts of the experience, providing sufficient personal insight.	Student reflected on all parts of the experience, providing excellent personal insight.

PROFESSIONALISM

0	1	2	3
Numerous spelling, grammatical or formatting errors.	Many spelling, grammatical or formatting errors.	A few spelling, grammatical or formatting errors.	Very little to no spelling, grammatical or formatting errors.

PODCAST (TOTAL 16 points)**WRITING PROCESS**

0	1	2	3
Drafts show no development of ideas.	Drafts show minimal development of ideas.	Drafts show development of ideas while maintaining the central theme of the project.	Drafts show full clarity and logic through development of ideas, while maintaining the central theme of the student author project.

CHARACTER PERSPECTIVE

0	1	2	3
Podcast falsely	Podcast only	Podcast mostly	Podcasts sufficiently

represents the theme of the book of choice.	slightly represents the theme of the book of choice.	represents the theme of the book of choice.	represents the theme of the book of choice.
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SENSITIVITY TO AUDIENCE

0	1	2	3
Podcast is not engaging/not directed to appropriate audience.	Podcast is minimally engaging/barely directed to appropriate audience.	Podcast is somewhat engaging/directed to appropriate audience.	Podcast is engaging/effectively directed to appropriate audience.

ORAL DELIVERY

0	1	2	3
Podcast is inaudible.	Podcast is barely audible and poorly edited.	Podcast is audible and decently edited.	Podcast is audible, well edited and delivered clearly and effectively.

LENGTH

1	2	3	4
Podcast is 1 to 2 minutes.	Podcast is 2 to 3 minutes.	Podcast is 3 to 4 minutes.	Podcast is 4 to 5 minutes.

GRAPHIC NOVEL (TOTAL 19 points) WRITING PROCESS

0	1	2	3
Drafts show no development of ideas.	Drafts show minimal development of ideas.	Drafts show development of ideas while maintaining the central theme of the project.	Drafts show full clarity and logic through development of ideas, while maintaining the central theme of the student author project.

CHARACTER PERSPECTIVE

0	1	2	3
Graphic novel falsely represents the character's perspective and plot of book of choice.	Graphic novel slightly represents the character's perspective and plot of book of choice.	Graphic novel mostly represents the character's perspective and plot of book of choice.	Graphic novel sufficiently represents the character's perspective and plot of book of choice.

STORY

0	1	2	3
Graphic novel does	Graphic novel	Graphic novel	Graphic novel

not represent a cohesive story from beginning to end and does not meet frame/page requirement.	minimally represents a cohesive story from beginning to end and does not meet frame/page requirement.	mostly represents a cohesive story from beginning to end and meets frame/page requirement.	clearly and concisely represents a cohesive story from beginning to end and meets frame/page requirement.
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SENSITIVITY TO AUDIENCE

0	1	2	3
Graphic novel is not engaging/not directed to appropriate audience.	Graphic novel is minimally engaging/barely directed to appropriate audience.	Graphic novel is somewhat engaging/directed to appropriate audience.	Graphic novel is engaging/effectively directed to appropriate audience.

VISUAL PRESENTATION

0	1	2	3
Graphic novel is in pencil. It is not visually appealing/engaging and not presented neatly.	Graphic novel is in ink. It is minimally visually appealing/engaging and presented somewhat neatly.	Graphic novel is in ink. It is mostly visually appealing/engaging and presented neatly.	Graphic novel is in ink and/or color. It is visually appealing/engaging and presented neatly. It also displays creativity of author.

LENGTH

1	2	3	4
Graphic novel is less than 2 pages.	Graphic novel is 2 to 3 pages.	Graphic novel is 3 to 4 pages.	Graphic novel is 4 to 5 pages.

6 Week Unit Plan

Week					
1	Day 1: LP: Difficult Choices through Values	Day 2: LP: Difficult Choices through Values	Day 3: LP: Bullies – Active and Inactive	Day 4: LP: Bullies – Active and Inactive	Day 5: LP: Book of Choice Selection
	Activity: Ethical Questions from Michael Sandel's "What's the Right Thing to Do?"	Activity: Introduce Genocide, Continue with Sandel's Ethical Questions regarding Patriotism	Activity: Introduction to Bullying, how Virtues, such as loyalty, can stop being virtuous	Activity: Students work on Bully Skit	Activity: Introduce Culminating Project and Books
	Day 6: LP: Bullies – Active and Inactive	Day 7: LP: Ripple Effects	Day 8: LP: Ripple Effects	Day 9: LP: Ripple Effects	Day 10: LP: Ripple Effects
2	Activity: Bully Skit	Activity: Introduce Glogster® Propaganda Project and <i>Resistance</i> . Read first part of <i>Resistance</i> with class discussion. Students select genocide to research in groups	Activity: Demonstrate Glogster® and read <i>Resistance</i> with class	Activity: Read <i>Resistance</i> with class discussion.	Activity: Go to media center to complete Glogster® project.

3	Day 11: LP: Ripple Effects	Day 12: LP: Comic Strip Dialogue	Day 13: LP: Comic Book Characters and the Media	Day 14: LP: Comic Book Characters and the Media	Day 15: LP: Graphic Novel Page Deconstruction
	Activity: Glogster® project presentations	Activity: Fill in missing dialogue on comic strip	Activity: Analyze male/female comic characters	Activity: Create non-stereotypical male or female comic character	Activity: Writing short narrative that will be turned into a graphic novel format
4	Day 16: LP: Graphic Novel Page Deconstruction	Day 17: LP: Propaganda	Day 18: LP: Propaganda	Day 19: LP: Propaganda	Day 20: LP: Propaganda
	Activity: Drawing partner's short narratives into graphic novel style frames	Activity: Discuss propaganda examples	Activity: Continue discussion of propaganda in the media, literature, and add advertisements and politics	Activity: Continue analyzing propaganda examples and continue discussion	Activity: Start propaganda persuasive essay; use Persuasion Map to get ideas started
5	Day 21: LP: Introduction to Podcasting	Day 22: LP: Introduction to Podcasting	Day 23: Media Center to work on final projects	Day 24: Media Center to work on final projects	Day 25: In class reading, catch up, finalize project
	Activity: Learn and create podcast using Audacity	Activity: Continue podcasting by recording propaganda essay			
6	Day 26: Final Project Presentations	Day 27: Final Project Presentations	Day 28: Wrap Up.		

Difficult Choices Through Values

Objective:

- Introduce students to some of the overarching concepts of patriotism, loyalty, honor, sacrifice, and mercy that will recur throughout this genocide unit.
- Start the process of reflection and consideration of difficult situations from a different perspective.

Duration: Two days.

Rationale:

In order to scaffold up to the difficult ethical questions that genocide raises, this introductory lesson poses three difficult situations that students will find easier to consider through virtues. The cheating brother situation introduces how loyalty can become a form of prejudice. The shipwreck scenario begs the question is it better to sacrifice one life for many, and can that act be forgiven? General Lee's situation during the Civil War, fighting for the South despite his belief that slavery should be abolished, also addresses loyalty, but also honor.

Through writing and discussing these scenarios through virtues and prior knowledge, students will begin to consider difficult situations through various lenses. The post activity reflection may or may not show change in a student's original response, but it should demonstrate a consideration of another's argument.

The questions posed come from the Beginner's Discussion Guide from Harvard Professor Michael Sandel's class Justice. Many of the class discussions are online at <http://www.justiceharvard.org/>. These questions prompt metacognition about difficult moral decisions, asking "what's the right thing to do?" Often times in history, genocide happened as a result of loyalty or patriotism or honor gone too far, and if anyone asked if the events such as The Holocaust, the Armenian genocide, or the events in Rwanda or Darfur were the right thing to do or not, no one acted until it was too late. This lesson serves as a first step into the events of historic genocides and as an introduction for students to consider, and question, their own values and belief system.

Critics of this lesson may say that the questions are too advanced or abstract for students to consider. Yet, our curriculum requires studying the Holocaust, a complex series of atrocities that are difficult for students to consider and/or find relevance. By starting with situations "closer to home," students will develop critical thinking skills to better approach the lessons of The Holocaust and other genocides.

Sunshine State Standards:

- LA.910.5.2.1 - select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation)
- LA.910.5.2.3 – use appropriate eye contact, body movements, voice register and

oral language choices for audience engagement in formal and informal speaking situations

Student Objectives:

- Students will apply prior knowledge of virtues and values by critically thinking about and discussing difficult ethical/moral situations
- Students will reflect on the difficulties of choosing the best option of a bad situation
- Students will start considering the concepts of patriotism, loyalty, honor, sacrifice, and mercy that will recur throughout this unit through critical thinking and discussion activities

Materials:

- Individual Thought Sheet
- Group Thought Sheet
- Copies of Virtue Cards: Loyalty, Honor, Sacrifice, and Mercy
- Overhead or projector device to display questions
- Internet and projection to share the Harvard class discussion of the same questions

Lesson Plans:

WEEK 1, DAY 1

1. Welcome students for the day. Teacher walks through room handing out the Individual Thought Sheet, letting students know the Post Discussion/Activity portion is homework. Bring attention that the rubric is displayed on the board/screen. (2 minutes)
2. Have students count off in threes. Ones will work on question (a), twos on question (b), and threes on question (c). Display the three ethical choice questions:
 - a. If you caught your brother cheating on an exam, explain whether you would choose you turn him in for the sake of fairness, or keep quiet out of loyalty? If you feel that you are under two competing obligations, how would you resolve this dilemma for yourself? Or if you believe that your sense of loyalty is a prejudice that you should overcome, explain your position. (Sandel)
 - b. Say there is a shipwreck, and the captain has to make a choice. He can either escape with his own son, or he can let his son drown but save several hundred of the ship's passengers. Justify what he should do. If he chooses to save the passengers, his wife will never forgive him. Is she being unreasonable? Explain your answer. (Sandel)
 - c. In the American Civil War, General Robert E. Lee led the Confederate Army, even though he thought that slavery as a practice should come to an end. Lee said he could not bring himself to raise arms against his slave-holding countrymen in the South. Was Lee's attitude admirable, or was it mere prejudice? Support your answer. (Sandel)

3. Explain that there are no right or wrong answers to these questions; each student should consider the situation based on their own value system. If needed, the teacher can think-aloud a fourth scenario to model the activity. Fourth scenario: Suppose your child is drowning next to the child of a stranger. Do you have a greater moral obligation to save your own child than to save the stranger's child? Why?
4. Ask the students to consider the question "assigned to" and using the Individual Thought Sheet to quickly jot down in the Initial Response section their thoughts about the situation and what choice they would make. Let them know that that they have 7 minutes to think and write. Remind students know that the post discussion thoughts are homework and due the next day. Re-display the rubric and discuss if needed. (10 minutes)
5. During the students' writing time take attendance and return any papers/homework if appropriate.
6. After individual writing time has passed, direct students who selected the brother cheating to a designated corner, the shipwreck to another corner, and General Lee's attitude to a third corner. Using the Group Thought Sheet, record the main points of the group discussion. The spokesperson will share with the class if all were in agreement or if there were differing points of view, if a solution or decision was made, and 2 – 3 insightful "a-has" learned through the discussion. Let students know that the Group Thought Sheet counts as participation for the day and will be handed in. (15 minutes including move time)
7. Teacher displays a countdown clock on the projector so the group timekeeper can keep the conversation to the time limit. (group roles have been modeled in the first week of school during class routine discussions) Teacher can mill around room and join group discussions.
8. After 15 minutes, prompt a class discussion about the scenarios. Remind students that all class discussions show respect for their classmates' thoughts and ideas. Ask for one of the spokespersons to volunteer to go first. Have him/her announce which scenario they had chosen and present their group's discussion. After the presentation, prompt the class to engage in a discussion, "what do you think about the group's solution/decision or lack of one?" Teacher can act as "devil's advocate" to promote critical thinking if needed. (15 minutes, 5 minutes for each group)
9. Bring class discussion to a close by summarizing values that were discussed in relation to the scenarios. Announce that a new unit is starting that will require them to consider the virtue of Loyalty, Sacrifice, Mercy, and Honor. Review the Virtue Cards for each virtue. (5 minutes)

10. Remind students of homework (Individual Thought Sheet), any school announcements/reminders that need to be said, and ask students to hand in Group Thought Sheets, tidy up the room and workspace if needed. (3 minutes)
11. If needed, the group discussions can continue the next day. If the group discussions finish before the bell, students should start writing their post discussion/activity reflection.

WEEK 1, DAY 2

1. Greet students. Ask if anyone has any questions from the previous day's discussions. Ask students to have their Individual Thought Sheets from previous day ready to hand in. If not, quickly review what the virtues (Loyalty, Sacrifice, Mercy, and Honor). If there are questions, allow for meaningful conversation. Hand out new Individual Thought Sheets and collect the ones from the previous day. (2 – 10 minutes depending on student's participation.)
2. Introduce the unit theme: genocide. Do a KWL or brainstorm map to gain students' background knowledge and thoughts. Write or type responses on a projector device for students to see. (15 minutes) Prompts to use for KWL/Brainstorm:
 - a. What is genocide?
 - b. Why does genocide happen?
 - c. What are some examples of genocide?
 - d. How does genocide happen? Are there steps that lead up to it? What are they?
3. Display this question and ask students to write their thoughts on the Individual Thought Sheet. Tell them they have 7 minutes to think and write. Let students know that the post discussion thoughts are homework and due the next day. (7 minutes)
 - a. Is patriotism a virtue? Or is it merely prejudice for one's own? Most people do not get to choose what country they will live in, and no one chooses where they're born. (Sandel)
 - b. Why are we obligated to the people of our own country more than to the people of any other? (Sandel)
4. During the students' writing time take attendance and return any papers/homework if appropriate.
5. After the individual reflection time, direct students to discuss in their existing groups their thoughts. Using the Group Thought Sheet, record the main points of the group discussion. The spokesperson will share with the class if all were in agreement or if there were differing points of view and 2 – 3 insightful "a-has" learned through the discussion. Let students know that the Group Thought Sheet counts as participation for the day and will be handed in. (15 minutes)

6. Teacher displays a countdown clock on the projector so the group timekeeper can keep the conversation to the time limit. Teacher can mill around room and join group discussions.
7. After 15 minutes, prompt a class discussion. Remind students that all class discussions show respect for their classmates' thoughts and ideas. Ask for a group spokesperson to share. (15 - 20 minutes depending on the introduction time)
8. Quickly congratulate the class for discussing Harvard Law School questions. Reveal the source of the questions, and say if there is time during a lesson, that the class can view the video of these discussion questions at Harvard. (1 minute)
9. Wind up class discussion. Summarize main points about genocide, patriotism, and values discussed. Remind students of homework (Individual Thought Sheet), any school announcements/reminders that need to be said, and ask students to hand in Group Thought Sheets, tidy up the room and workspace if needed. (2 minutes)

Assessment:

Individual thoughts sheet.

	✓ -	✓	✓ +
Initial thought	Student shows minimal or no reflection about selected question.	Student shows reflection about selected question, drawing on prior knowledge or personal experience or relevance to today's world.	Student shows reflection about selected question, incorporating prior knowledge and personal experience and relevance to today's world.
Post Discussion/Activity Thoughts	Student's reflection has not changed and there is little or no evidence of consideration of points made by classmates.	Student's reflection may or may not have changed, but shows some consideration of points made by classmates	Student's reflection may or may not have changed, but shows thoughtful consideration of points made by classmates.

Group thoughts sheet.

	✓ -	✓	✓ +
Participation	Written comments and ideas show little or no evidence that	Written comments and ideas show evidence that all	Written comments and ideas shows evidence that all

	all group members present contributed to conversation.	group members present contributed to conversation.	members present contributed with deep thought and consideration to the topic.
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Individual Thoughts Sheet

Student Name:

Date:

Selected Question:

- ☐ If you caught your brother cheating on an exam, should you turn him in for the sake of fairness? Or should you keep quiet out of loyalty? Are you under two competing obligations, or is your sense of loyalty a prejudice you should overcome? (Sandel)
- ☐ Say there is a shipwreck, and the captain has to make a choice. He can either escape with his own son, or he can let his son drown but save several hundred of the ship's passengers. What should he do? If he chooses to save the passengers, his wife will never forgive him. Is she being unreasonable? (Sandel)
- ☐ In the American Civil War, General Robert E. Lee led the Confederate Army, even though he thought that slavery as a practice should come to an end. Lee said he could not bring himself to raise arms against his slave-holding countrymen in the South. Was Lee's attitude admirable, or was it mere prejudice? (Sandel)

Initial Response/Thoughts (use back of sheet if necessary):

Post Discussion/Activity Thoughts (use back of sheet if necessary):

Group Thoughts Sheet

Group Name:

Date:

Selected Question:

- ☐ If you caught your brother cheating on an exam, should you turn him in for the sake of fairness? Or should you keep quiet out of loyalty? Are you under two competing obligations, or is your sense of loyalty a prejudice you should overcome? (Sandel)
- ☐ Say there is a shipwreck, and the captain has to make a choice. He can either escape with his own son, or he can let his son drown but save several hundred of the ship's passengers. What should he do? If he chooses to save the passengers, his wife will never forgive him. Is she being unreasonable? (Sandel)
- ☐ In the American Civil War, General Robert E. Lee led the Confederate Army, even though he thought that slavery as a practice should come to an end. Lee said he could not bring himself to raise arms against his slave-holding countrymen in the South. Was Lee's attitude admirable, or was it mere prejudice? (Sandel)

Group Roles: (roles can be doubled up if necessary) (Roles were discussed and practiced during the first week of school when setting up class routines)

Manager:

Recorder:

Devil's Advocate & Time Keeper:

Enthusiast:

Spokesperson:

Contributor's
Name

Contribution (use back as necessary)

Bullies – Active and Inactive

Lesson Objectives:

- Have students make connections between bullying on small scale, such as on the school bus, and large scale bullying, such as genocide.
- Start the process of considering inactive bullying, contributing to the situation by choosing not to act.

Duration: 4 Days

Rationale:

After discussing the ethical situations regarding Loyalty, Mercy, Sacrifice, and Honor in the previous week's lessons, students will role play in a bully scenario. Role playing brings lessons into kinesthetic awareness, deepening understanding. Bullying is all too real for many students: 30% of students in the sixth to tenth grades have admitted to being bullied, bullying someone, or both. (Connect with Kids). All too often the role of accomplice or silent bystander is overlooked; the skits will require one or both of these roles to show that these characters are a part of the problem as well. 85% of bullying takes place in front of witnesses but nobody intervenes (Connect with Kids). This lesson of the silent witness will lead into lessons in the coming weeks of how "bystanders' indifference and their failure to act allow a genocide to continue." (Springer, 65)

Sunshine State Standards:

- LA.910.4.1.2 - incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.
- LA910.5.2.1 - select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);
- LA910.5.2.3 - use appropriate eye contact, body movements, voice register and oral language choices for audience engagement in formal and informal speaking situations

Student Objectives:

- Students will write and perform short scripts about a bully scenario.
- Students will identify the bully, the victim, the accomplices (if any), the type of bullying
- Students will use virtue cards to evaluate the scenes
- Students will suggest consequences for the actions taken by the bully, the victim and any bystanders
- Students will select their book of choice which will tie in with their culminating projects

Materials:

- Bullying scenarios
- Writing materials
- Space to perform
- Skit Evaluation sheets
- List of Virtues
- Book of Choice list

Lesson Plans:***WEEK 1, DAY 3***

1. Greet students. Let them know they have a quick write assignment on the board/projector: images depicting various forms and results of bullying will scroll on the screen, each with the caption “What actions are bullying?” Have students do a ten minute quick write. Teacher displays countdown clock or sets timer. (10 minutes)
ESOL Modifications: For pre-production and early production provide a vocabulary sheet.
2. During quick write, teacher takes attendance and returns any papers/homework as needed.
3. Prompt a class discussion based on the students’ responses. Write a list of their ideas of bullying actions on the Board or on an overhead/projection. Prompt questions that include considering school policy, public assault, freedom of speech (what limits does it have, if any), current events (as of March 2011, events in Morocco, Egypt, and Libya) (20 – 30 minutes.)
ESOL Modification: Allow ELLs extra think and speak time to effectively communicate their thoughts.
4. Transition/lead into the assignment:
In their existing groups, students will write a short skit* about bullying. The plot/action may be one from one of the scenarios that will be handed out, or they can create their own situation. The skit should be 1 – 2 minutes in length, will be performed in front of the class, and the class will act as both critic and jury. Hand out scenarios, evaluation forms, and rubrics as describing the assignment. (10 minutes)
*Assumption that skit writing and performing has been done in class during a previous lesson, and so scaffolding on how to write skit is not necessary.
5. If time remaining, students should meet in their groups to start the brainstorming ideas.

6. In the last two minutes of class, remind students of any necessary announcements, and ask them to tidy their work areas.

WEEK 1, DAY 4

1. Greet students. Field any questions they have about the skit assignment. Model a quick brainstorm and jotting down of dialogue if necessary. (5 – 10 minutes)
2. Review rubric for the assignment so students are clear on expectations. Discuss, if necessary, how virtues such as loyalty can become negative in some situations. Draw on the previous week's ethical situations, such as not squealing on your brother who is cheating. (5 minutes)
3. Students work in groups to write their skits. (30 minutes)
4. Teacher sets countdown clock for students to know remaining write time. During writing time, teacher takes attendance and hands back any papers as needed. Teacher should walk among the groups to provide scaffolding or suggestions as necessary.
ESOL Modification: As teacher walks around he/she should intentionally, but discreetly check in with groups that include ELLs to be sure the English Language Learner is participating and understands the activity.
5. Field any last questions about the skit. Set the stage for tomorrow's class: each group will perform their skit (1 – 2 minutes each), the audience will fill out the critic's corner and consequence form for each group, and that homework after the skits is a journal reflection of the activity.

WEEK 1, DAY 5

1. Greet students. Field any questions students have about their skits. (2 minutes)
2. Introduce Culminating Projects. Hand out Project description sheets. Explain that each student will select a Book of Choice to read on their own time, and which will tie directly to the project of choice. Assure them that over the coming weeks time and instruction will be provided that will assist them in creating their final projects. As a class we will examine two different graphic novels and also they will do some basic research on historic genocides other than the Holocaust and explore how propaganda played into each tragedy. If needed, briefly explain propaganda, and assure them they will discuss it more in depth in the coming weeks. (20 minutes)
3. Hand out the Book of Choice list. Teacher will do a book talk on some books, and then allow students to do a book pass (modeled in an earlier lesson in the school year) for others. (15 minutes)

4. Issue students' books (procedure covered during the first week of school). Issuing books will serve as attendance. (8 minutes)
5. Ask class to tidy up and to start reading their books. Remind students that skits will be performed the next class.

WEEK 2, DAY 1

1. Greet students. Ask for a group to volunteer to perform first. If no volunteers, teacher says will select group names from a bowl. (be prepared with names in a bowl already). (2 minutes)
2. As first group sets up, teacher hands out critic's corner and consequence form. Remind students that skits should be no longer than 2 minutes, and they will have 2 – 3 minutes to fill out each form.
3. Groups perform. During performances, teacher can do a quick attendance (45 minutes)
4. Congratulate everyone on a job well done! Remind students to write journal reflections on the activity and to tidy up their work area (and put furniture back if necessary.) (2 minutes)

Assessment:

Observation: as teacher walks the room, he/she makes sure all students are contributing ideas for the scenario and skit. If a student is quiet, approach the group to check on the group dynamics.

Skit rubric:

Criteria	4	3	2	1
Characters	Bully, victim and "extras" clearly identifiable	Some but not all characters identifiable	One character identifiable	Characters not identifiable
Scenario	Reason for bullying obvious	Reason for bullying present but not specific	Reason for bullying vague	Reason for bullying not present
Length	Between one and two minutes	Less than 60 seconds or longer than 2 minutes	Less than 45 seconds or longer than 2 minutes 15 seconds	Less than 30 seconds, or longer than 2 minutes 30 seconds
Presentation	Script reading	Script reading	Script reading	Script reading

	and action easily understood and followed by audience	clear but action difficult to follow, OR Action easy to follow but script difficult to understand	difficult to understand or inaudible, OR action difficult to follow	difficult to understand or inaudible, AND action difficult to follow
Virtue	A virtue was clearly abused in the scene and a virtue (can be different) was clearly modeled positively	A virtue was abused and a virtue was modeled positively, but one or both were not clearly depicted	A virtue was either abused or modeled positively, but not both.	Unable to determine any virtues, abused or modeled positively

Bullying Scenarios

- Every day, Marta gets on the bus only to be bothered by the other girls in the front seats. They comment on her clothes and make fun of her book bag. Luckily, Shania lets her sit with her, but she does not talk to Marta.
- Phillip has a lazy eye and must wear an eye patch. The guys in his class make pirate noises and pull on his leg asking where his peg leg is.
- Josue, the new kid in class, speaks little English, and when he does, he has a very strong Brazilian accent. The kids in his class make fun of the way he speaks and laugh at him. The teacher tells them to calm down but does not punish anyone.
- Whenever she is at her locker, Clara notices a boy from her class silently staring at her and watching every move she makes. It makes her really uncomfortable. She tells her friend Lashonda who tells her to ignore him, but he does not stop, even when she finally says something.
- Ralph is sick and tired of being picked on in PE class for being much shorter than the other guys and finally decides to strike back one day. When one of the bigger guys says something, he turns around and knocks him down. The other kids in the class gather around and cheer the fight on until the teacher breaks it up.
- Charlotte is having a party on Friday night and everyone is invited except Toya. Charlotte talks about her party to all her other friends even in front of Toya, and she makes sure Toya knows about the party and that she will be the topic of conversations when she is not there.

Types of bullying: physical, verbal, emotional, gender, racial, religious
ESOL Modification: provide vocabulary sheet if necessary.

Critic's Corner and Consequences Form

Group performing:

Critic:

Who played the bully:

Who played the victim:

Who played the accomplices or bystanders:

What was the scene? Include what type of bullying happened.

What consequences were there, or could there be for the bully? The victim? The accomplices or bystanders?

What could, or should, happen next?

Were any virtues taken to excess?

Were any virtues modeled positively?

How could exercising virtues changed this scenario?

Books of Choice

The Holocaust

Book Thief

Alicia My Story

The Diary of Ann Frank

Number the Stars, Lois Lowry

London Calling

Night, Eli Wezle

Parallel Lives

Cambodia

The Stone Goddess, Minfong Ho

Clay Marble, Minfong Ho

Heaven Becomes Hell: A Survivor's Story of Life Under the Khmer Rouge, Y Ly

Stay Alive My Son, Pin Yatlay

Armenia

Knock at the Door, Margaret Ajemian Ahnert

Rwanda

Teenage Refugees from Rwanda Speak Out, Aimable Twagilimana

Japan

Barefoot Gen (can only be used for propaganda project – it is a graphic novel)

Ripple Effects

Lesson Objectives:

- Through reading *Resistance*, a graphic novel story set in Vichy, France in 1942, students will discuss how choices and actions have a ripple effect.
- Through reading *Resistance*, students will explore a perspective not generally discussed about Nazi occupation and the persecution of Jews throughout Europe – through the eyes of an occupied country.
- Through the in-process text of Glogster®, students will learn about genocides other than the Holocaust, and start to consider the role of propaganda in mass campaigns.

Duration: 5 Days

Rationale:

Using *Resistance* allows students to view the Holocaust and Nazi occupation from a new perspective, that of “free” France. Using the graphic novel format gives students a chance to discuss the story in graphic as well as literary and linguistic terms. The Glogster® project parallels using visual literacy to explore different historic genocides and introduces them to the use of propaganda during these “campaigns.” Both the reading activities and the research Glogster® activity will help students build towards their culminating projects of either a graphic novel or creating a propaganda podcast.

Sunshine State Standards:

- LA.910.1.61 – use new vocabulary that is introduced and taught directly
- LA.910.1.7.1 - use background knowledge of subject and related content areas, pre-reading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection
- LA.910.1.7.2 - analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning;
- LA.910.5.2.1 - select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation)
- LA.910.5.2.3 – use appropriate eye contact, body movements, voice register and oral language choices for audience engagement in formal and informal speaking situations

- LA.910.6.2.4 - understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law.
- LA.910.6.3.2 - ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles

Student Objectives:

- Students will apply prior knowledge from previous week's lesson about Loyalty, Mercy, Sacrifice, Honor, and Patriotism to the character's actions in *Resistance*
- Students will consider the artistic representation of the graphic novel and how the frames and drawings contribute to the story through reading *Resistance*, and apply graphic principles to a Glogster® presentation
- Through class discussions, students will consider the ripple effects that can occur through one injustice, no matter how small or large
- Students will gain knowledge of various historic genocides through creating a Glogster® presentation
- Students will begin to consider the role of propaganda in war and large scale tragedies
- Using the links functionality in Glogster®, students will use correct MLA format for citation of research and graphic content (MLA format taught earlier in the school year)

Materials:

- *Resistance* Reading Worksheet
- Genocide Fact Handouts
- Glogster® Presentation Handout
- Vocabulary Handout
- Copies of Virtue Cards: Loyalty, Mercy, Sacrifice, and Honor
- Overhead or projector device to display handouts
- Internet and projection to share Glogster® presentations

Vocabulary:

- Xenophobia
- Genocide
- Perpetrator
- Propaganda

Lesson Plans:

WEEK 2, DAY 2

1. Greet students. Have copies of *Resistance* on their desks. Projecting on the screen is a Glogster® poster depicting images of historic genocides (listed on the Genocide Facts sheet). Initiate a class discussion about the images, what message does the poster convey? (5 minute)

2. Explain that during the next 4 days, we will read *Resistance* as a class, discussing the story and the graphic novel format. Homework will be researching one of the genocides listed on the screen and creating a Glogster® poster, which will be modeled tomorrow. (3 minutes)
3. Hand out Genocide Fact Sheets and Reading Worksheets while continuing to explain the research assignment, which will be discussed again tomorrow. (2 minutes)
4. Explain the *Resistance* activity. Students will take roles for one day's reading. The rest of the class will read along silently. After reading, all students will write up a summary of the day's reading, write about a panel (or panels) that struck them for a reason, write a reflective comment or question about the reading, and then make a prediction about what might happen next. The Reading Worksheet counts as class participation for the day. (5 minutes)
ESOL Modification: Allow ELLs to write summary, panel analysis, reflective questions at their level of proficiency.
5. Read *Resistance* up to page 39. (20 minutes) Time allows for some discussion about story, ripple effects, virtues, propaganda, and/or graphic novel format.
ESOL Modification: Allow extra time for ELL readers if needed.
6. Students write Reading Worksheet (10 minutes). When they hand in worksheet they sign up for genocide research project. If finished early they can read their Book of Choice. Teacher can take attendance and hand back papers as necessary as students write.
ESOL Modification: Teacher can double check that ELL students are in an appropriate/supportive group. Verify that students full understand the assignment.
7. Ask students to finish up and tidy up the room and workspace if needed. (3 minutes)

WEEK 2, DAY 3

1. Greet students. Hand out Glogster® handout and Reading Worksheet while introducing the day's agenda (Glogster® instruction and reading aloud). (1 minute)
2. Go over handout and explain project – (3 minutes)
 - a. They will need to have at least one more resource than the one provided on the work sheet.
 - b. Images will need to be cited as well, and we'll see how to do that in Glogster®.
 - c. Define propaganda. Ask students for examples of what they think are propaganda. Provide examples of various forms of propaganda graphically and verbally.

- d. Announce groups from previous day's sign up sheet.
3. Start by asking what they know about World War II and the Holocaust. Write their ideas on the whiteboard. (3 minutes)
4. Ask how some of the facts they listed can be shown in images. (3 minutes)
5. Open Glogster® on the computer and display it on the screen. Demonstrate creating a poster: add wall paper, backgrounds, clip art, images, text, and speech bubbles. (10 minutes)
6. Search for an image on the internet, using Google images, Flickr Creative Commons or other source, and insert an image with proper citation. (5 minutes)
7. Name and save poster. Bring it back up to display for presentation. (3 minutes) Assure students that in two days they'll be in the media center and we'll go over this again.
8. Read *Resistance* pages 40 – 69. (20 minutes) Time allows for some discussion about story, ripple effects, virtues, propaganda, and/or graphic novel format. ESOL Modification: Allow extra time for ELL readers
9. Ask students to do the Reading Worksheet for homework. It still counts as their participation grade for the day. Ask them to tidy up their room and their workspaces. Remind them to work some on their genocide project. (2 minutes)

WEEK 2, DAY 4

1. Greet students. Hand out Reading Worksheet and collect worksheets from previous day. Field any questions they have about the research Glogster® project. (5 minutes)
2. Read *Resistance* pages 70 to 121 plus the Author's Note. (35 minutes) Time allows for some discussion about story, ripple effects, virtues, propaganda, and/or graphic novel format. ESOL Modification: Allow extra time for ELL readers.
3. Have students complete Reading Worksheet. Teacher takes attendance and hands back any papers if needed. (10 minutes)
4. Remind students to bring materials and ideas for next day when we will go to media center to work on research and Glogsters. Pass out the rubric with them to review before starting to work.

WEEK 2, DAY 5

1. Greet students. Take attendance. (2 minutes)
2. Go over instructions for the day. Once in the media center, students should work on completing any research, finding images, and putting together their Glogster®. If students have questions about Glogster®, a review demonstration will be made in the media center. Remind students presentations are due the next class. (3 minutes).
3. Walk to media center. (3 minutes)
4. Students work in their groups. Teacher and media specialist assist as needed. ESOL Modification: Teacher checks in with groups to ensure participation.
5. Dismiss class at bell, reminding them to gather all their things and be prepared to present the next day.

WEEK 3, DAY 1

1. Greet students. Let students know that homework is to write a reflection on the genocide Glogster® project. (2 minutes)
2. Ask for volunteers to go first. Be prepared with names in a bowl to select presenters if needed. (1 minutes).
3. Student presentations. (45 minutes)
4. Congratulate students on jobs well done. Remind them to write their reflections. Ask students to tidy up work area. (2 minutes)

Assessment:*Reading Worksheet:*

	✓-	✓	✓+
Summary	Less than 2 sentences. Essence of story not captured.	More than two sentences. Includes only the basic plot.	Includes basic plot, characters, and action.
Panel/Page	Analysis or reflection is basic and does not address how the art helps the story	Analysis or interpretation of panels considers one artistic element and how the art helps the story.	Analysis or interpretation of panels considers multiple artistic elements (camera angles, dialogue, groupings, etc) and how the art helps the story
Reflective Question or Comment	Question or comment does not show reflection about virtues, ripple effects, or genocide	Question or comment shows reflection about virtues, ripple effects, or genocide	Question or comment shows reflection about at least two of the unit elements: virtues, ripple effects, and genocide
Prediction of what comes next	No attempt made to predict the story's possible next scenes, or attempt is illogical given the story line read to date	Attempt to predict the next scenes relates to story line read to date	Attempt to predict relates to story line read to date and considers the issues of virtues, ripple effects or genocide

Observation:

As teacher walks the room and/or media center, he/she makes sure all students are contributing ideas for the Glogster® presentation. If a student is quiet, approach the group to check on the group dynamics. Ask students to explain their process, their ideas, where they feel they are making progress, where they feel stuck.

Glogster rubric:

Criteria	4	3	2	1
Facts	Included all fact criteria listed on assignment sheet	Included more than 3 but less than 6 fact criteria listed on assignment sheet	Included up to 3 fact criteria listed on assignment sheet	Used only facts on Genocide Fact Sheet
Presentation	Layout and content relevant, respectful, and accurately portray genocide being presented	Layout and content	Layout and content	Layout and content sparse
Citation	Citations for research and content in MLA format At least 1 other research citation other than on Fact Sheet	Citations for research and content but not in MLA format 1 other research citation other than on Fact Sheet	Citations for research or graphic content, but not both 1 other research citation other than on Fact Sheet	No citations for research or graphic content
Vocabulary	Incorporated all four vocabulary words, either in Poster or presentation	Incorporated 3 vocabulary words, either in Poster or presentation	Incorporated 2 vocabulary words, either in Poster or presentation	Incorporated 1 vocabulary words, either in Poster or presentation
Reflection	Reflection of project demonstrates student's knowledge of the how, who, what, and why of genocide,	Reflection of project demonstrates student's basic knowledge of genocide and a generic personal	Reflection of project includes limited facts about genocide with little or no personal commentary.	No Reflection

	and a personal reaction of the what the student has learned.	commentary about genocide.		
Propaganda Extra Credit	Not included = 0 Included = 1			

Reading Worksheet:

Jablonski, C. and L. Purvis. (2010) *Resistance*. New York: First Second. ISBN 978-1-59643-291-8

Summary of reading:

Panel(s) Selected for discussion, and why (list page and a brief description):

Reflective Question or Comment:

Prediction:

Glogster® Presentation

<http://edu.glogster.com>

Assignment:

- From the Fact Sheet, in your groups, select a genocide to research
- Research facts about your selected genocide
- Using Glogster®, create a poster graphically portraying the genocide

Reminders:

- Be respectful of the history, the victims, and even the perpetrators
- “Blood and guts” should be used sparingly. How else can the atrocities be depicted?
- Everyone must participate and contribute

Notes for building a Glogster®:

Genocide Facts

Starting Points:

Armenian Genocide – prior to the Holocaust, Ottoman Empire,
<http://www.teachgenocide.com/>

Cambodian Genocide – 1970s, Khmer Rouge,
<http://www.historyplace.com/worldhistory/genocide/pol-pot.htm>

Rwandan Genocide – 1994, movie *Hotel Rwanda*,
<http://www.history.com/topics/rwandan-genocide>

Darfur Genocide – started 2003, <http://notonourwatchproject.org>

Consider and answer:

What happened?

Perpetrators?

Victims?

Why?

How?

How many?

Bystanders?

Explore this site to get ideas of how propaganda plays a part in world tragedies:

<http://www.propagandacritic.com/>

Extra credit:

Add an element of propaganda to your Glogster.

Vocabulary

Word	Definition & Relevant Info	Use in a Sentence
Xenophobia		
Genocide		
Perpetrator		
Propaganda		

Comic Strip Dialogue

Lesson Objectives:

- Begin *Maus*
- Introduce students to the beginning concepts of the construction of graphic novels
- Introduce the concepts of multiple perspectives.
- Demonstrate knowledge of creating dialogue that flows

Duration: One 50 minute period.

Rationale:

This lesson draws on students' ability to create dialogue from viewing a scene. Through the use of visual literacy skills, students should be able to use what's in front of them to create a conversation, taking into consideration facial expressions, bodily positions, background objects, etc. Students will use critical thinking skills to supply missing dialogue so that the conversation functions within the realm of the comic strip. Students' critical thinking skills will also come into play when viewing their peers' versions by understanding that others will have a different perspective from their own. Through discussion about others perspectives, students can question why their peers chose certain dialogue choices, and view, for a brief time, the world through a different lens and to respect others right to a different perspective. In terms of this unit on genocide, respect for others perspective is paramount to understanding. *"If we are to teach real peace in this world, and if we are to carry on a real war against war, we shall have to begin with the children."* Mahatma Gandhi

Sunshine State Standards:

W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9-10.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Student Objectives:

- Fill in missing dialogue for a comic strip using knowledge of setting. Only criteria for missing dialogue is that the conversation should make sense using visual literacy skills when viewing the comic strip.

Materials:

- Sheet of a comic with characters and blank dialogue bubbles

Lesson Plans:

1. Welcome students for the day. Teacher will place a sheet on the overhead of a comic strip and ask students what is missing? Students should point out that there is no dialogue in the chat bubbles.
2. Teacher will then ask the class questions about the comic strip scene. Questions should be such as,
 - “What do you think the relationship is between the characters?”
 - “How old are they?”
 - “What are they wearing?”
 - “Why are the characters sitting/standing?”Students can volunteer answers in discussion format.
3. Teacher will then model for students how to fit in dialogue based on students’ answers to questions or with a dialogue of her own choosing.
4. After modeling, teacher will pass out a new comic sheet to the class and instruct them to create their own dialogue between the characters. Students are encouraged to be creative and add narration if they wish.
ESOL Modification: ELL students can write in their own language if they need to, or may work with a partner to help them with their English

Assessment: Students are to be assessed upon completion of the lesson. Students will follow the rubric below.

Comic Dialogue Rubric:

	✓-	✓	✓+
Comic Sheet	Student completed minimal or no chat bubbles. Dialogue does not make sense within the theme of the comic	Student completed most of the missing chat bubbles. Dialogue feels awkward or does not fit into the theme of the comic.	Student completed all of the missing chat bubbles. Dialogue flows with ease and fits into the theme of the comic.

Comic Book Characters and the Media

Lesson Objectives:

- Students will critically examine how male and female characters are depicted in comic books.
- Students will recognize how media constructs reality
- Students will understand the difference between media representations and reality
- Students will understand how their own gender perceptions are affected by the media

Duration: Two 50 minute periods.

Rationale:

In American education, media literacy is gaining fast momentum. Teachers have an excellent opportunity to be the front line in the battle for media literacy. Many teachers find themselves caught in an ongoing conflict and competition between the demands of a crowded curriculum, parents concerns and the relentless high-stakes testing that characterizes the current climate of accountability. However, the topic of media literacy is an important one that should not be ignored. This lesson allows students to look at one aspect of media literacy, the portrayal of gender. Continuing on the theme of perspective, this lesson gets students using critical thinking skills to view the perspective the media conveys on gender roles in society by viewing how comic book characters are portrayed. Are all heroes male with muscles bristling as they take down the villain? Are all females victims that cower in fear until the male hero arrives? Can our expectations of heroes and victims be reversed in such a way that we can move from stereotypical characters and still find them believable in a world where media figures like Rush Limbaugh reinforce stereotypes by saying things like, "Well, now Mrs. Edwards has confirmed it today. Elizabeth Edwards has said Hillary is just -- she's -- well, let me get it up here. I don't want to paraphrase this because it's too important. Hillary is behaving like a man, unlike her husband. So vindication, ladies and gentlemen."? This lesson attempts to get students to answer those questions while turning the lens inward toward their own views and to see how they have been affected by the media's portrayal of gender roles and beyond.

Sunshine State Standards:

SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.9-10.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task

Student Objectives:

- Students will record attributes of male and female characters using an Analysis sheet.
- Students will clearly design their own non-stereotypical comic book character moving away from the stereotypes discussed and recorded on analysis sheet.

Materials:

- Assortment of comic books or graphic novels. Students may bring their own. There should be enough to make sure that when in pairs, each group has one.
- Copies of Comic Analysis Sheet

Lesson Plans:

DAY 1

1. Greet students. Teacher will open a comic book and place on the overhead and read the first two pages; then will model how to answer questions on the Comic Analysis sheet. Students will then pair-up with a partner and read through their own comic book. Instruct them that they are to jot down answers to the questions from their Comic Analysis Sheet just as the teacher has done.
2. When finished, teacher will place her own Analysis sheet on the overhead and have students choose a male and female character from their sheets to add to it.
3. Teacher will then lead a discussion with the class referring to the overhead. Questions to consider are:
 - a. Are there any similarities shared by the female characters? (e.g. are many of them victims that need saving? Are many of them drawn or described as sexy?)
 - b. Are there any similarities shared by the male characters? (e.g. are many of them involved in heroic activities? How are they drawn? Are they described as tough or strong?
 - c. What is missing in the portrayal of men and women in these comics? (Strong heroic women, peaceful sensitive men, etc)

- d. What is the message that you get about men and women from these comic books?
 - e. Speaking as a boy or girl, how does that make you feel?
 - f. **ESOL Modification:** ELL Students can discuss similarities from comic literature of their own ethnicity.
4. Students will be assessed by their responses to questions from the discussion and their Comic Analysis Sheet to make sure they understand the concept of gender stereotyping.

DAY 2

1. Greet students. Field any questions they have about the previous assignment. Model a quick brainstorm and jotting down of dialogue if necessary. (5 – 10 minutes)
2. Review rubric for the assignment so students are clear on expectations. (5 minutes)
3. Break the students into two groups, boys and girls. Instruct the groups that they are to create a non-stereotypical male and female character.
4. Instruct students that for homework they will be writing a reflection on what they learned from the lesson. Instruct them to follow the rubric when writing. Reflection is to be turned in the following class day.

Assessment:

Observation: as teacher walks the room, he/she makes sure all students are contributing ideas for the character creation. If a student is quiet, approach the group to check on the group dynamics.

Character and Reflection Rubric:

Criteria	4	3	2	1
Male Character	Character is clearly drawn and defined as non-stereotypical, differing completely	Character is mostly non-stereotypical but is defined by some stereotypical elements from	Character contains many of the stereotypical elements from analysis sheet.	Character is typical of media portrayed stereotypes.

	from analysis sheet.	analysis sheet.		
Female Character	Character is clearly drawn and defined as non-stereotypical, differing completely from analysis sheet.	Character is mostly non-stereotypical but is defined by some stereotypical elements from analysis sheet.	Character contains many of the stereotypical elements from analysis sheet.	Character is typical of media portrayed stereotypes.
Reflection	Student reflection demonstrates critical thought about media gender portrayal, incorporating prior knowledge and personal experience.	Student reflection shows basic thought about media gender portrayal, incorporating prior knowledge and personal experience.	Student reflection shows minimal thought about media gender portrayal. Student makes personal connections but point of view is unclear	Student reflection shows no thought about media gender portrayal. Student is off topic and makes no personal connections.

Character Analysis Sheet

1. What is the title of your comic book?
2. What type of comic is it? (Examples: war, fantasy, science fiction, superhero, horror, funny.)
3. As you and your partner read the comic together, jot down the names of the main characters on the charts below. Beside each name, list the main activities the character engages in and give one word to describe that character.

Men or Boy Characters

Name	Activities	Describing Word

Women or Girl Characters

Name	Activities	Describing Word

Graphic Novel Page Deconstruction

Lesson Objectives:

In this lesson, students will learn how graphic novels are produced. By deconstructing a picture, students will operate in reverse, viewing a picture and describing it in its entirety. Working in pairs and using prior knowledge of graphic novel terms, students will develop their own one to two page story.

Duration:

Two 50 minute periods.

Rationale:

This activity is two-fold. The first part is designed to get students to look at a picture and critically think about how to create a scene through visual and textual representation. Students should be able to view all aspects of the picture, color, sights, sounds, character, activity, emotion, whatever they can think of and try to describe as much as they can about it. Using previous knowledge taught of camera angles used in graphic novel jargon, students should be able to creatively use that knowledge to describe certain shots in a graphic novel frame. The lesson should get them to explore their creative thoughts, while seeing how graphic novels are produced. It will show them how each frame comes with a description describing the scene. By describing the frame, students will be able to get in to the mindset of a graphic novel author and how vital it is to describe a scene as accurately as possible so the artist can draw from what he reads. This will also give the teacher a way to assess that knowledge. Students will have learned over that time what makes developed characters, plot, descriptive scene setting, and other elements that make a graphic novel.

This activity lies in the middle of both the process and product continuum. In the mode of process, students will learn mostly throughout the unit what writers go through when it comes to creating a story, from characterization, to setting, to plot. Students will

be taught exercises on how to get into the mind of a character (creating personality sheets), plotting, (plot course chart), and setting, (brain storm webbing). The product mode comes into play when students edit and revise their graphic representation at the end of the unit.

The cognitive processes a writer goes through will be shown by the individual textual and graphical representation. Students will understand why their peers chose to draw certain characters the way they did, chose to represent emotion and dialogue, and graphic representation of the frames they created. This lesson allows them to explore their individual thought patterns while viewing those of their peers. What may have been in the writers head might come out differently when drawn by the artist, but what elements remain the same?

Student Objectives:

- Describe a picture using precise language
- Use visualization techniques to describe scene
- Draw with accuracy the textual representation of the scene
- Discern important aspects represent visually to tell a story

Sunshine State Standards:

LA.910.4.1.2 Benchmark Description: The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.

W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Instructional Materials:

- Sample photo, drawing, or piece of art
- Example of grading rubric
- Projector or overhead
- Sample glossary of camera and chat dialogue terms
- White board and markers
- Example of a graphic novel
- Colored pencils or makers.

Lesson Plan

Day 1:

1. Quick review of the glossary graphic novel terms and showing of examples of a graphic novel. (5 -10 minutes)
2. Teacher will then begin by modeling the lesson. Teacher will place the sample art work on the overhead and ask students what kind of camera shot they think it is and then describe what they see, taking several volunteers and asking them to be as descriptive as possible. Students should describe any characters, action, or setting they see. Teacher will write these things on the board and have students write them on their own paper. (10 Minutes)
3. When as many details as possible have been gathered, teacher will then show students how to take those details and write a small narrative summary describing the picture in its entirety. (5 minutes)
4. Teacher will explain to students that this is how a graphic novel frame gets written then given to the artist to draw. Teacher will then place another photo on the overhead and ask students to repeat the process. They will have until 10 minutes before the end of class to complete.
5. Teacher will place students in pairs. For homework, each student is to write a story that can be explained on at least two pages -but can be more- of a graphic novel format. The story can be on anything they wish as long as it has a beginning middle and end. Remind students to be as descriptive as possible. If the story is about them doing their homework for example, where did they do it? What kind of furniture was in the room? If it was down outside was it cloudy or sunny? Was the grass green or brown? Were they sitting on a picnic table? What were they wearing? Etc. The story should be written like the example done in class with each frame being numbered and accompanied by a camera angle. Encourage students to use multiple camera angles and to use dialogue if there are more than two characters in a frame. Each page should contain at least 4, but no more than 8 frames. **ESOL Modifications:** ELL's that speak the same language can work together. ELL's can work alone if they choose.

Day 2:

1. Teacher will place and leave the glossary of camera terms on the overhead for students to reference throughout the period.
2. Teacher will ask students to get in to their paired groups and exchange their homework. Each paired member must draw the frames as the author has written them. It is up to the artist how they want to present the frames as long as they go in sequence. Teacher will encourage creativity by explaining that frames may overlap, be different shapes, or not even have any borders. Students may add color if they wish. They are not, however, allowed to ask the author what they meant from description. Artist is to draw from what they read not what they author says. Teacher can show examples again if

needed. Students will have the class period to complete assignment. (Until 10 minutes before end of class)

3. Teacher will collect work at the end of class and have a short debriefing session. Teacher will remind students that this lesson is connected to their culminating project if they choose the graphic novel representation of book of choice.

Feedback:

Teacher will ask questions about the experience from the author's point of view and from the artist's point of view. How difficult was it to decide what elements needed to go into the frames? What elements did you feel were not important to include in your description? How difficult was it to draw the author's interpretation? Did the picture come out the way the author imagined it or was it completely different? What does this say about perspective? Teacher will remind students of the conceptual focus of the unit and that if they choose to do the graphic novel representation, it may be important to depict some of the genocidal themes from the novel of choice to represent.

Assessment:

Students will write a short reflection on what they learned from the lesson, using the feedback discussion as a reference. Student work will also be scored according to the rubric and an oral debriefing. Students will NOT be graded on their artistic ability, only on the rubric below.

Scoring Rubric:

Score	✓-	✓	✓+
Graphic Representation	Student did not follow the textual representation. Most elements (characters, objects, scenery, camera angles, etc) are missing from drawing	Student followed the textual representation, but is missing some elements (characters, objects, scenery, camera angles, etc) from the drawing	Student followed the textual representation. All elements (characters, objects, scenery, camera angles, etc) are represented
Textual Representation	Student did not accurately describe the scenes presented from story. Many details left out	Student accurately described scenes presented from story. Some details left out.	Student accurately described scenes from story. Many details are present.
Reflection	No reflection	Reflection of project demonstrates minimal knowledge and thought about	Reflection of project demonstrates student's knowledge and thought about

		multiple perspectives	multiple perspectives
Participation	Student only completed one portion of the assignment (graphic, text, or reflection)	Student only completed two portions of the assignment (graphic, text, or reflection)	Student completed all portions of the assignment (graphic, text, and reflection)

Lesson plan Propaganda

Objectives:

After reading book of choice, students are introduced to propaganda techniques and then identify examples in the text. Students discuss these examples, and then explore the use of propaganda in popular culture by looking at examples in the media. Students identify examples of propaganda techniques used in clips of online political advertisements and explain how the techniques are used to persuade people. Next, students explore the similarities of the propaganda techniques used in the literary text and in the online political ads to explain the commentary the text is making about contemporary society. Finally, students write a persuasive essay in support of a given statement.

Duration:

Four 50 minute class periods

Rationale:

Looking at online political advertisements requires students to use visual literacy skills to identify and explain the goal of propaganda techniques used in political advertisements posted on the Internet. These advertisements use an overabundance of propaganda techniques that can be easily identified and compared to the propaganda techniques used in the novels chosen to accompany this unit. This comparison will help students gain a better understanding of the connection between their own society and the society depicted in novel. These activities will also help students become better evaluators of visual media and in turn become a better-informed participant in the democratic process.

The PBS election guide Web site "[By The People](#)" makes the following argument for why political advertisements should be looked at more carefully:

"The bottom line, then, is that it's important for citizens to look carefully at political ads. Certainly the truth or falsity and, regardless of 'truth', the deceptiveness of ad content is important to examine. Many newspapers and television analysis programs provide the citizen a good opportunity to learn more about the quality of the verbal content of political commercials. Although a majority of Americans are not aware of this, government closely

controls the truth-value of national product advertising on television. But because of the principle of free speech, a principle protected by the U.S. Constitution, there is no control whatsoever on the content of a political commercial. Basically, a politician can say anything she or he wishes in a political ad. The only ‘control’ over content in a political ad is media and public response to that content.” Considering that the theme of the unit is genocide, students will be able to look at current propaganda techniques and how they are used, while using critical thinking skills to understand how people can be manipulated into following an ideal, no matter the consequences.

Student Objectives:

Students will

- analyze texts to identify different types of propaganda techniques.
- identify and explain the goal of propaganda techniques used in a work of literature and an example of non-print media.
- compare and contrast examples of propaganda techniques used in a work of literature and visual media.
- identify and gather evidence from a secondary source.
- use visual literacy skills to analyze, interpret, and explain non-print media.
- participate in a class discussion, gather information, and write a persuasive essay that synthesizes information from their explorations of propaganda.

Sunshine State Standards:

LA.910.3.1.2: The student will prewrite by making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion;

LA.910.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience;

LA.910.3.1.3: The student will prewrite by using organizational strategies and tools (e.g., technology, spreadsheet, outline, chart, table, graph, Venn Diagram, web, story map, plot pyramid) to develop a personal organizational style.

LA.910.4.3.2: The student will include persuasive techniques.

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Instructional Materials:

- Propaganda Techniques Used in Literature
- Analyzing Propaganda in Print Ads and Commercials
- Propaganda Techniques Used in Online Political Ads
- Persuasive Essay Assignment
- Persuasive Writing Scoring Guide
- Persuasion map tool. Link: <http://www.readwritethink.org>

[/files/resources/interactives](#)
[/persuasion_map/](#)

- Websites for political ads. Examples provided

Day 1:

1. In this lesson, students will move toward a definition of propaganda by responding in writing or verbally to the question, "What is propaganda?"
2. Have students discuss their thoughts and opinions of propaganda as you share information from the Wikipedia definition of propaganda
3. Ask students if they have ever seen or heard propaganda used. If so, have students share what they saw or heard and what effect it had on them. Depending on their knowledge of propaganda, the effect may have been the same as or different from what the propagandist intended. Ask them to think about the reasons leaders and organizations often employ propaganda. **ESOL Modifications:** ELL's can talk about propaganda from their own country of origin if they are aware of any.
4. Discuss how propaganda is a powerful tool when combined with mass media.
5. Review examples of propaganda and discuss the ideas and examples with the students.
6. In pairs or small groups, have the students fill out the **Propaganda Techniques Used in Literature chart**.
 - Identify as many examples of propaganda techniques used in the text you've chosen.
 - Explain what goal each technique is trying to accomplish.
 - Consider why the propaganda in the text is not challenged by most people in the society.
 - Identify any characters who seem to question the propaganda in the text and explore the possible reasons for their questioning

Day 2:

1. As you move to a discussion of propaganda in literature in this session, have the students share the types of propaganda they have found in the text they examined in the first session.

2. As students present their ideas, draw attention to whether students identify the same propaganda techniques. If there are any differences among the examples or techniques, ask students to consider whether more than one applies.
3. Using the answers from the Propaganda Techniques Used in Literature chart, invite the students to discuss the following questions:
 - Why is the propaganda in the text not challenged by most people in the society?
 - Which characters do question the propaganda and what causes their questioning?
4. To provide students the opportunity to make connections to propaganda in their own lives, assign Analyzing Propaganda in Print Ads and Commercials for homework. This activity asks students to look for examples of propaganda in their world. Online video clip sites such as YouTube are useful resources for students to explore. Invite students also to bring in the ads they use for their assignment or video clips from television or movies. **ESOL Modifications:** ELL's can use magazines or ads from their country of origin.
5. Before the next session, select two or three political election advertisements from the Internet to show to students during the next session. If you cannot easily project the ads, students can also view the advertisements at home or at a public computer. If students will explore the advertisements on their own, be sure to allow enough time between this and the following session for students to complete the viewing. **ESOL Modifications:** ELL's can use political election advertisements from their country of origin.

Day 3:

1. Begin this session, focusing on identifying propaganda in contemporary and historical political advertisements, by reviewing the Analyzing Propaganda in Print Ads and Commercials sheet that students completed for homework. Allow students to share any examples they brought with them.
2. Show students the two political advertisements you've chosen for the session.
3. Use the Propaganda Techniques Used in Online Political Ads handout to help students respond to the following questions, using the two selected political advertisements:

- Who are the members of the target audience—women, men, young voters, baby boomers, senior citizens?
 - Is the political ad trying to sell a message (tough/soft on crime, cut/raise taxes, strong/weak defense, clean up the mess in Washington) or the candidate (has experience, creates new ideas, tells the truth, tells lies, is a loving family member)?
 - How does the political ad use production elements (sound effects, music, camera angles and movement, black and white or in color, special effects, graphics) to sell the message?
 - What kind of propaganda techniques are used in the advertisement?
 - What facts are being used in the ads? Who's providing the facts and where did they get them?
 - Is the political advertising effective? Did it get the message across? Will voters vote for the candidate? Are you convinced? Explain each of your answers.
 - Explain the connections between propaganda used in the political ad and propaganda used in the literary text you explored in earlier sessions.
4. Using links to Websites from the online political campaign sites or from historical sites (see **Resources** section), assign the students the task of evaluating online political advertisements, using the Propaganda Techniques Used in Online Political Ads sheet as a guide. **ESOL Modifications:** ELL's can use websites they are familiar with from their own country.
5. After completing their work with online ads, invite students to discuss the following questions:
- What facts are being used in the ads?
 - Who is providing the facts and where did they get them?
 - Is the political advertising effective? Did it get the message across? Will voters vote for the candidate? Are you convinced? Explain each of your answers.
 - Explain any connections between the propaganda used in the political ad and propaganda used in the literary text you explored in earlier sessions.

Day 4:

1. After students have completed their investigation of propaganda techniques in the various texts, ask them to apply their new learning by writing a persuasive essay:

Using specific examples of propaganda techniques from the piece of literature you've explored and the online political advertisements, write a well-organized essay that argues against the following statement: "Propaganda is not an end in

itself, but a means to an end. If the means achieves the end then the means is good.....the new Ministry has no other aim than to unite the nation behind the ideal of the national revolution." (Goebbels). Keep in mind the overall theme of this unit is **GENOCIDE**. How can this quote be manipulated in support of genocide?

2. In their persuasive essay, students should

- structure ideas and arguments in a sustained and logical fashion.
- use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; personal anecdote, or analogy).
- clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning.
- address readers' concerns, counterclaims, biases, and/or expectations.

3. Share the Persuasive Writing Scoring Guide to explore the requirements of the assignment in more detail.

4. Demonstrate the Persuasion Map and work through a sample topic to show students how to use the tool to structure their essays.

5. Allow students the remainder of class to work with the Persuasion Map as a brainstorming tool and to guide them through work on their papers.

6. Encourage students to share their thoughts and drafts with the class as they work for feedback and support.

ESOL Modification: ELL's can have extra time to work on their essay.

Persuasive Essay Rubric

Score	6	5	4	3	2	1
Focus	Takes a clear position and supports it consistently with well chosen and/or examples; may use persuasive strategy to convey an	Takes a clear position and supports it with relevant examples through much of the essay	Takes a clear position and supports it with some relevant examples; there is some development of the essay	Takes a position and provides uneven support; may lack development in parts or be repetitive OR essay is no	Takes a position but essay is underdeveloped	Attempts to take a position, but topic is very unclear OR provides minimal support

Focus	Takes a clear position and supports it consistently with well chosen and/or examples; may use persuasive strategy to convey an argument	Takes a clear position and supports it with relevant examples through much of the essay	Takes a clear position and supports it with some relevant examples; there is some development of the essay	Takes a position and provides uneven support; may lack development in parts or be repetitive OR essay is no more than a well written beginning	Takes a position but essay is underdeveloped	Attempts to take a position, but topic is very unclear OR provides minimal support
Organization	Is focused and well organized, with effective use of transitions	Is well organized, but may lack some transitions	Is generally organized, but has few or no transitions	Is organized in parts, but other parts are disjointed and/or lack transitions	Is disorganized or unfocused OR is clear, but too brief	Exhibits little or no organization
Sentence Fluency/Word Choice	Consistently exhibits variety in sentence structure and word choice	Exhibits some variety in sentence structure and uses good word choice; occasionally, words may be	Most sentences are well constructed but have similar structure; word choice lacks variety or flair	Sentence structure may be simple and unvaried; word choice is mostly accurate	Sentences lack formal structure; word choice may often be inaccurate	Sentences run-on and appear incomplete, word choice is inaccurate through much of the essay

Persuasive Essay Assignment Criteria

Using specific examples of propaganda techniques from the literary text we've explored and the online political advertisements, write a well-organized essay that argues in support or against the following statement:

"Propaganda is not an end in itself, but a means to an end. If the means achieves the end then the means is good.....the new Ministry has no other aim than to unite the nation behind the ideal of the national revolution."

In your essay, be sure to:

- communicate a clear position on the statements above
- develop your position with paragraphs that include clear examples
- explain fully how your examples support or illustrate your points in relation to your overall position

- organize your ideas purposefully, using transitions to show
- relationships among ideas at the sentence, paragraph, and essay level
- use variety in sentence structure and word choice
- As you edit and revise, be sure clean up any errors in grammar, spelling, or usage that would detract from your argument or confuse the reader.

Propaganda Literature Handout

Complete the chart below to help you draw conclusions about the propaganda techniques used in the novel you've read.

Example of Propaganda technique	Type of propaganda technique	Goal the propaganda technique is trying to accomplish

Analyzing Propaganda Print Ads and Commercials Handout

Type of Propaganda	Summary	Ad Source
Bandwagon		
Fear		
Name Calling		
Rewards		
Testimonial		

Transfer		
Generalities or Stereotypes		

Political Websites

[Campaign 2008](http://pcl.stanford.edu/campaigns/2008/)

<http://pcl.stanford.edu/campaigns/2008/>

The Political Communication Lab at Stanford University houses online versions of television and radio advertisements in English and Spanish. Included in the site's collection are advertisements from the major parties and advocacy groups, as well as archives of advertisements from the primaries.

[Politics](http://www.c-span.org/Politics/)

<http://www.c-span.org/Politics/>

C-SPAN's politics section contains a link to a collection of the latest campaign ads, grouped by presidential, state, and congressional levels.

[4president.us](http://www.4president.us/)

<http://www.4president.us/>

Focusing on the 2008 campaign as well as presidential races since 1996 this site includes links to political advertising and campaign Web sites. The site features screen shots of the major candidates' Web sites as they evolve through primary and campaign seasons.

[John McCain Campaign Web Site](http://www.johnmccain.com/)

<http://www.johnmccain.com/>

The official Web site for the John McCain Presidential campaign.

[Barack Obama Campaign Web Site](http://www.barackobama.com/index.php)

<http://www.barackobama.com/index.php>

The official Web site for the Barack Obama Presidential campaign.

Propaganda Techniques Used in Online Political Ads

Complete the chart below to help you draw conclusions about the propaganda techniques used in online political election ads.

	Target Audience	What is the ad trying to “sell”?	Production elements used to sell the message	Propaganda elements used to sell the message
Political ad #1 Title				

Political ad #2				
Title				

Introduction to Podcasting

Lesson Objectives:

- Introduce students to the beginning concepts of podcasting
- Use podcasts for editing and revising

Duration: Two 50 minute periods

Rationale:

This lesson introduces students to podcast technology. In today's technological advancing world, students need to be exposed to different types of technology and their uses and benefits. In this lesson, students will use a podcast to edit a the essay from previous lesson following the rubric. When revising, students often read their own work how it was intended, rather than how it was actually written. By using a podcast, students can swap their work and have others read and record it for use of playback by the author to see how the writing is actually read by a reader. Using this method, students can catch mistakes in grammar, punctuation, and even spelling to edit and revise their work, listening for pauses, awkward phrasing, or misused words. This lessons importance also comes into play as students may choose the podcasting option for their culminating project.

Featured Resources

Audacity: Audacity is a free recording software program that students can download to computers.

Pod Bean: www.podbean.com is a free podcast publishing website where students can post their podcasts and have their classmates listen to them. Pod Bean has privacy settings so only their classmates can view.

Sunshine State Standards

LA.910.3.3.1 The student will revise by evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation

LA.910.3.3.2 The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas

LA.910.3.3.4 The student will revise by applying appropriate tools or strategies to evaluate and refine draft

Materials and Technology

Websites:

www.audacity.sourceforge.net

www.podbean.com

Preparation:

Students must have the essay they wrote from the propaganda lesson to use for this lesson.

Choose a website that offers free podcast publishing. This website should have privacy settings so that only the class may view them. An example website to use is www.podbean.com.

Make sure any computers the students use have audacity set up. Audacity is free. Follow onscreen prompts and download the LAME encoder. This is required to turn recorded files into mp3 format. This will save much needed time with students.

Make sure all students have email accounts required to use the podcast publishing site of your choice.

Teacher will make an extra copy of each writing.

Student Objectives

- work collaboratively on revising previous work
- use peer editing strategies through the use of podcasts
- edit final draft for clarity, word choice, and sentence structure

Lesson Plan

Day 1

1. Students will pair off with each other with their chosen piece of writing. If there are an odd number of students, teacher will pair with last student.
2. Students will log into computers and open the Audacity program. Using the microphone, students will take turns reading and recording each other's writing as it was written making sure not to skip over mistakes. When finished reading, students will stop recording.
3. While student is recording, student's partner will use copy of recording partner's writing to edit for spelling errors only, circling any mistakes. If student is unsure how to spell a word, he may use a dictionary to edit. When finished, partners will trade places doing the job of the other.

Day 2

1. Students will take turns listening to the recorded reading of their writing, listening for awkward pauses or errors reading, taking care to mark on their paper where these errors occur. Students may listen to the recording as many times as they feel necessary.
2. After students feel comfortable with the marking on their papers, students will then go back to their seats and begin revising their work, paying special attention to the areas where they made marks from the recording and the spelling corrections made from their partner
3. Teacher will remind students that this lesson is tied to the podcasting culminating project if they should choose to do that one, and this lesson will help them learn how to podcast.

ESOL Modification: ELL's will be allowed extra time to work. ELL's may pair together if they speak the same language.

Assessment

Students will be assessed on the quality of their final paper, looking for content, spelling, word choice, sentence structure, and revision from first draft using the rubric from the propaganda lesson.

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